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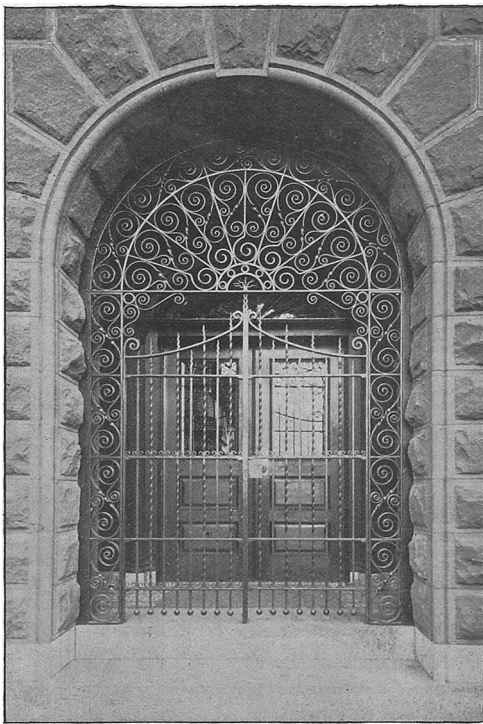
ART IN WOOD AND METAL.

THE late Wendell Phillips, in his lecture on "Lost Arts," inclined one to believe that there is almost nothing new under the sun. This is distinctively true of mechanical arts. History is continually repeating itself, and while every age is characterized by something new, we have also lost altogether much known to the earlier civilizations. Who to-day has the cunning to render glass malleable or has the knowledge to give the deathless freshness to colors known to the ancients?

The making of furniture, in the strict sense of the word, confined to chairs, tables, wardrobes, etc., is all as old as the human race. The idea of a chair which could be folded together so as to take up less room and be more conveniently transported, is an old one. The principle is found as early as Rameses III. Our present writing tables, roll-top and cylinder desks are but improvements on the articles used by our ancestors for similar purposes.

Take the various methods of manipulation in metal work—iron, brass and bronze—the earliest literature glorifies them and recounts the uses made of them in decoration; Homer and Virgil, the Mahabharata and the Nibelungenlied are resonant with the praises of highly decorated arms. From the days of Tubal Cain, of whom we read in Holy Writ as an artificer in brass and iron, all through history, we have evidences of the high perfection of this art among the ancients. The great gates of Shalmaneser II. and the Siris bronzes, both now on exhibition in the British Museum, although different in character, are most astonishing examples of the skill of former workers in hammered bronze.

In the early ages, and during medieval times, art in metal was chiefly directed to the enriching of outward manifestations of religion in the decoration of temples and churches; to the manufacture of arms and the glorification of the conquests of war; its secondary uses being confined to the manufacture of useful and ornamental household articles and for personal adornment. Mental ornamentation for the exterior and interior of public and commercial



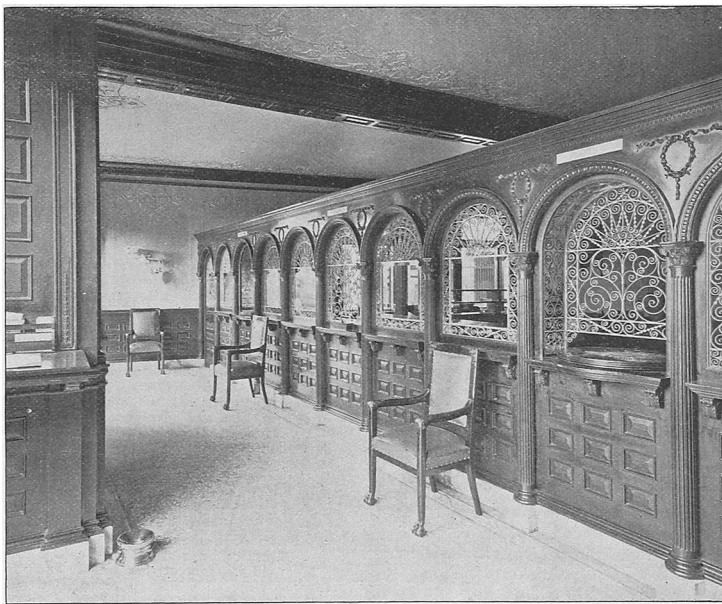
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structures and fine private residences has not until late years come into any remarkable prominence. Until very recently iron was resorted to almost entirely with reference to its constructive capacity, this artistic neglect contrasting with the favor it obtained in the early periods of iron work.

The entire range of architectural work in metal has undergone radical changes during the past ten years; the former limits of ornamentation in metal, which were arbitrarily circumscribed by the traditions of the past, were set aside and the same freedom given to designers in metal as is accorded to workers in sculpture and wood carving.

Art will assert its freedom, however long the bondage, and iron in manifold forms has become both sightly and ornate. In architecture the special effects that can be brought out in metal at a greatly decreased cost than similar effects in wood carving, together with the advantage metal has in the combining of lightness and strength, places it in the front rank of favor to-day. Fine examples of iron doors and gateways, bank and office interiors, in designs of hard wood, marble and metal, are fast multiplying in our great business centers.

We present to our readers on this page two illustrations of this line of work of a very high order of merit—an interior view of the banking room of the Savings Bank of Newport, Newport, R. I., and the gates at the entrance of the bank building. This work was designed and executed by the Andrews Manufacturing



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Company, 76 Fifth Avenue, New York. All the woodwork, the screen, trim, vestibule, wainscoting, cornices, etc., are in rich mahogany; the metal employed in grilles and gas and electric brackets, are finished in satin silver; marble mosaic tiling and marble base in lobby; side wall and ceiling decorations painted and embossed on canvas in colors of apple green, yellow and gold—altogether producing a rich and harmonious effect. The Andrews Companies, New York and Chicago, have long been noted for the high character of their work and the artistic beauty of their designs, as well as the fidelity and care with which all their work is executed.